F36
12:A781
c.2

THE ART OF

Miami

N.C. DOCUMENTS
CLEARING HOUSE
JUL 17 19
STATE LIBRARY OF
NORTH CAROLINA
RALEIGH



Digitized by the Internet Archive
in 2015

https://archive.org/details/artofmiami14dece00sout


THE ARTIST
Miami



THE ART OF

Miami

Published by the Southeastern Center for Contemporary Art
on the occasion of the exhibition, "The Art of Miami," which was
organized by SECCA.



Copyright 1985
Library of Congress number: 85-063560

Price: $4.00

Catalogue design by Lee Hansley
Printed by Bradford Printing Service, Inc.

For information on the purchase of works in the exhibition,
contact the business manager, Southeastern Center
for Contemporary Art, P.O. Box 11927, Winston-Salem,
North Carolina 27116-1927. Telephone: (919) 725-1904.

CARLOS ALFONZO ■
MARIO ALGAZE ■
STEPHEN ALTHOUSE ■
MARIO BENCOMO ■
STEPHEN BIRD ■
MARIA BRITO-AVELLANA ■
PHILIP BROOKER ■
CAROL K. BROWN ■
ROSEMARIE CHIARLONE ■
ANGI CURRERI ■
CHRISTINE FEDERIGHI ■
RON FONDAW ■
LISA PARKER HYATT ■
LISA KLAUSNER ■
SUZANNE KORES ■
CAROL S. LEVY ■
SILVIA LIZAMA ■
ROBERTA B. MARKS ■
THOMAS MINOR ■
KENNY SCHNEIDER ■
CESAR TRASOBARES ■
SANDRA WINTERS ■

The Art of Miami

14 December 1985 through 26 January 1986

Southeastern Center
for Contemporary Art
Winston-Salem
North Carolina

Foreword

The Art of Miami is the second in a series of exhibitions highlighting the art being produced in major southeastern cities. SECCA began this series of shows in 1984 featuring artworks by 22 New Orleans artists. Future cities to be featured include Washington, D.C., Atlanta, Tidewater Virginia and Memphis. One city's art will be highlighted annually over the next few years and featured in SECCA's exhibition program.

Miami itself is a wonderful, tropical, multicultured city. It is a city where different cultural sensibilities are very much in evidence. In some instances, this is reflected in the artwork being produced there. Miami artists are pursuing their own directions but with an eye on current trends in American art.

The number of accomplished artists living and working in the Miami area was staggering. Had our exhibition space permitted, it would have been feasible to easily include work by twice as many artists in this exhibition.

Several individuals and institutions were contacted and asked to make recommendations of Miami artists that they considered to be of exceptional talent and also to recommend quality commercial galleries that handled work by Miami artists. Many individual artists were written and asked to submit slides of their work for consideration for this exhibition. SECCA is indebted to all of these contacts who provided information on Miami artists and, of course, to the artists who submitted materials for consideration. We would like to acknowledge the assistance of Patricia Fuller, former director of Dade County Art in Public Places, and Marilyn Gottlieb-Roberts of Miami-Dade Community College, as well as Gloria Luria Gallery, The Gallery of 24, Forma Gallery, Greene Gallery and Netsky Gallery, Inc. Also, our gratitude goes to Helen Kohen, art critic for **The Miami Herald** for writing the introduction for this catalogue.

SECCA is pleased to present this exhibition, The Art of Miami. We look forward to the continuation of this series of city shows with much interest and anticipation.

Vicki Kopf
Curator
SECCA

Introduction

An exhibition of "The Art of Miami" should prove intriguing for SECCA's visitors. Everyone knows how congenial life is in South Florida. And most might expect to see traces of that in Miami art: some sort of flamingo/Art Deco regional touch, done with lots of pale pastels and not too much mind.

There will be some surprises. It is true that Miami is America's tropical city, but that is not what sets it apart. It is a new city — an almost instantly big city — and a demographer's dream of a city with a singularly rich and energizing mix of cultures and traditions. The artists chosen for this show represent a distillation of that mix, so that twenty-two can stand in for many and can delineate the role heritage plays in Miami art.

If culture is content in Miami art, nature is among the primary reasons. Our artists, whatever their chronological ages, are the first generation of Miami artists. There had to be enough people, enough schools, enough jobs, enough comfort, before artists saw fit to assemble here. It has all happened in the last decade, as part-time tourism has slowly given way to year-round real life. Miami is now a city with cultural amenities, with art institutions and galleries, with a constituency for art that is sophisticated, albeit not yet totally convinced that home grown is as good as imported.

But even that is changing. This exhibition, which is clearly a mark of validation from outside, will help to turn the tide. I have not seen it as of this writing, of course, but the choice of artists suggests it will be a stella exhibition. More than a few of the artists included have already achieved national prominence, and all of them have been well received locally. Their works are individualized, advanced beyond the stage of experiment, but still fresh and new.

Yet, with no stylistic school of which to boast, artworks from Miami will resound with echoes of current, mainstream art modes. We are not so unique. Like most artists working seriously today in other places, most Miami artists have advanced fine art degrees, most teach or have taught, most cannot risk making a living by art alone, most are involved with the total cultural life of their community. They are good citizens, good artists and deserving of this exhibition which is so important to their careers. I join SECCA in saluting them.

Helen L. Kohen
Art Critic
The Miami Herald

Carlos Alfonzo

"My works are language links and barriers and straight continuity of my daily life. It could happen that thoughts, diverse feelings and also death may end or start with them. The fact of not comprehending them totally would not make me feel uncomfortable but as part of lifetime revelations they provide the magic to understand God and the universe."



SELF-PORTRAIT 1985 *Acrylic on canvas, 96 × 72 inches*

Mario Algaze

"My heritage and the Latin American influence in our community are the major reasons why I focus my vision towards the other America. It is my way of self-realization while pursuing the image."

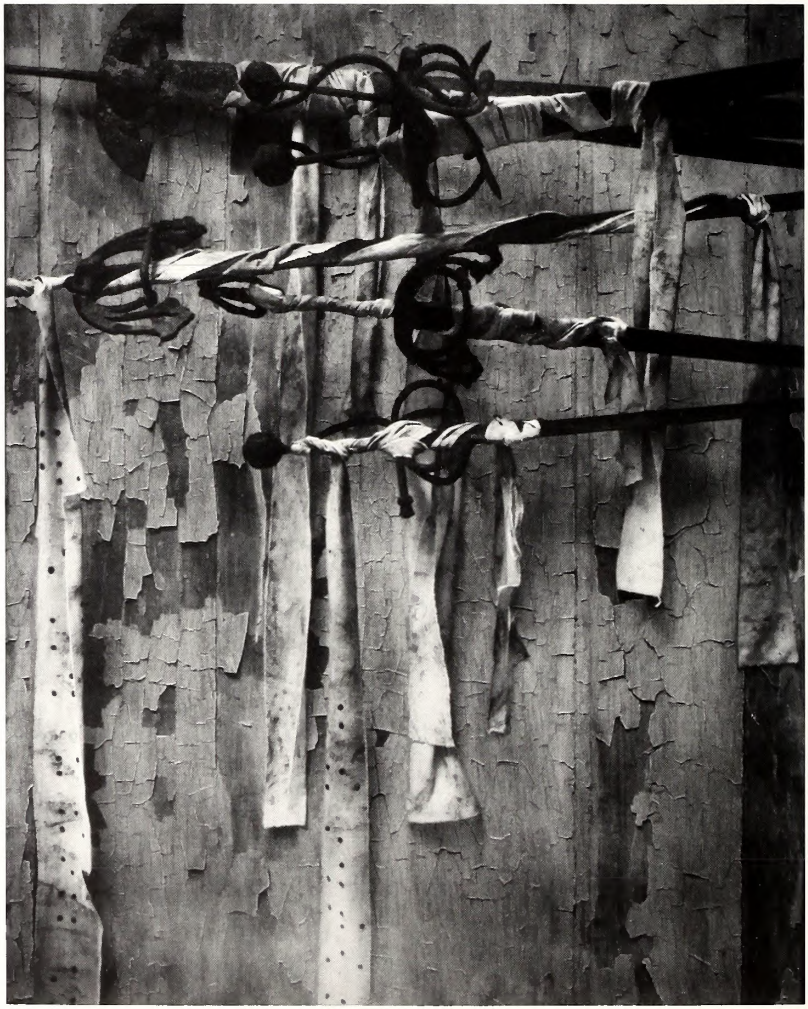


CANTINA, LIMA, PERU 1983 *Silver print, 16 × 16 inches*

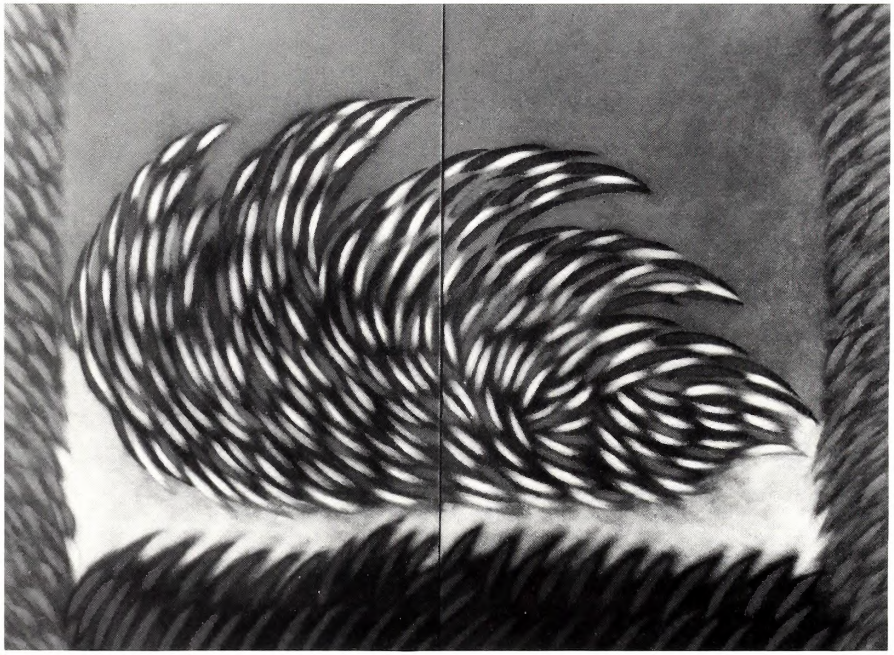
Stephen Althouse

"... He shares with so-called primitive peoples a life view that accepts the overall rightness of nature, the sureness of death and decay, and the expectation that magic might modify what is nonethless inevitable ..."

The Miami Herald, Helen L. Kohen, Art Critic



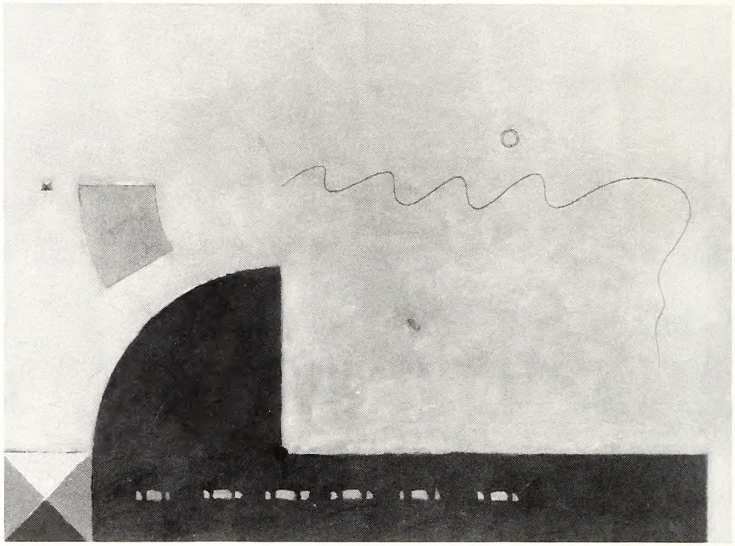
BLADES 1985 *Oil on black-and-white photograph, 19 × 15 inches*



LOW TIDE 1985 *Acrylic on canvas, 72 × 96 inches*

Mario Bencomo

"My paintings address one of the essential paradoxes of representation, and that is that the world to which art refers is abstract. This is especially evident when we think about spaces which are outside our "life-world", that is, the minute spaces of microscopic realities and the vast world of horizonless distances. The work of art, and particularly the painting, stands in a very mysterious relationship to that spatiality which is human and "objective" and that which goes beyond the human and is "abstract". Through color and texture I try to make the difficult struggle with this mystery as present as the mystery itself"



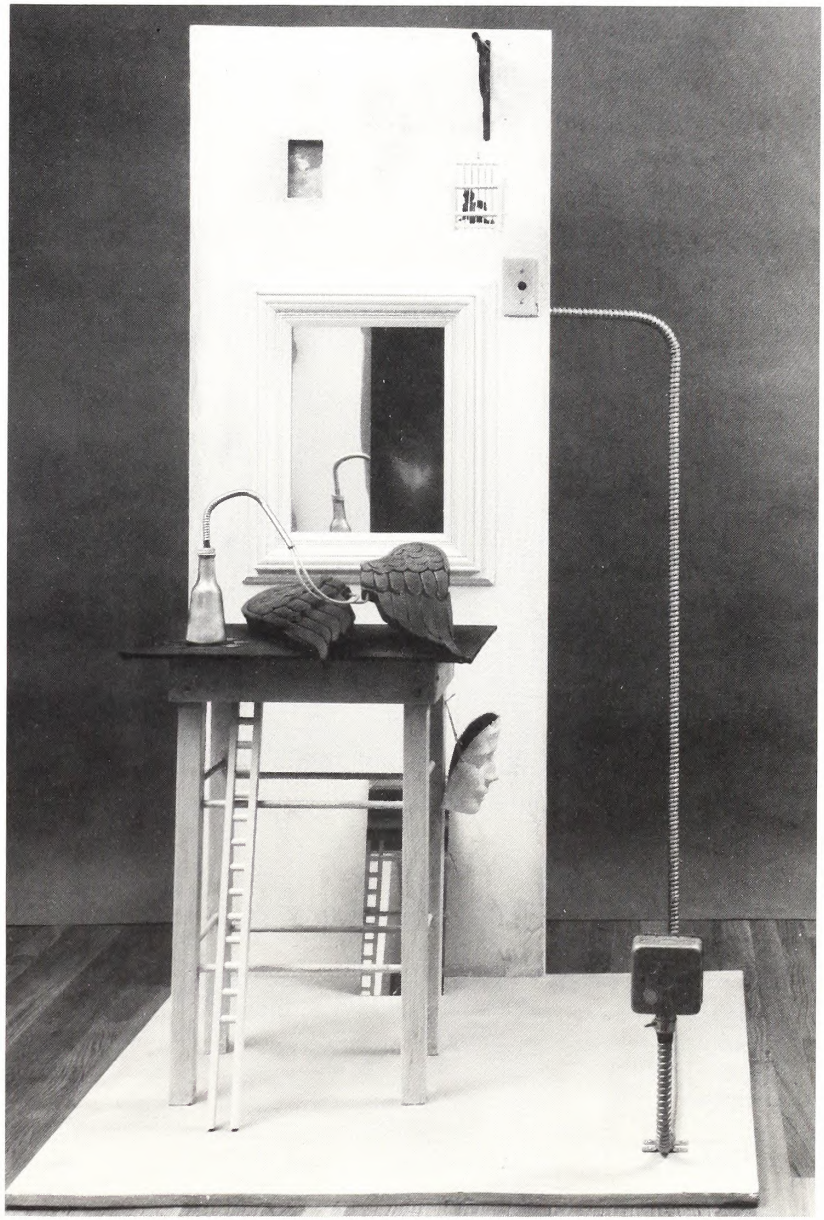
CHARMING TO THE UNSOPHISTICATED 1984
Oil and mixed media on paper, 30 × 40 inches

Stephen Bird

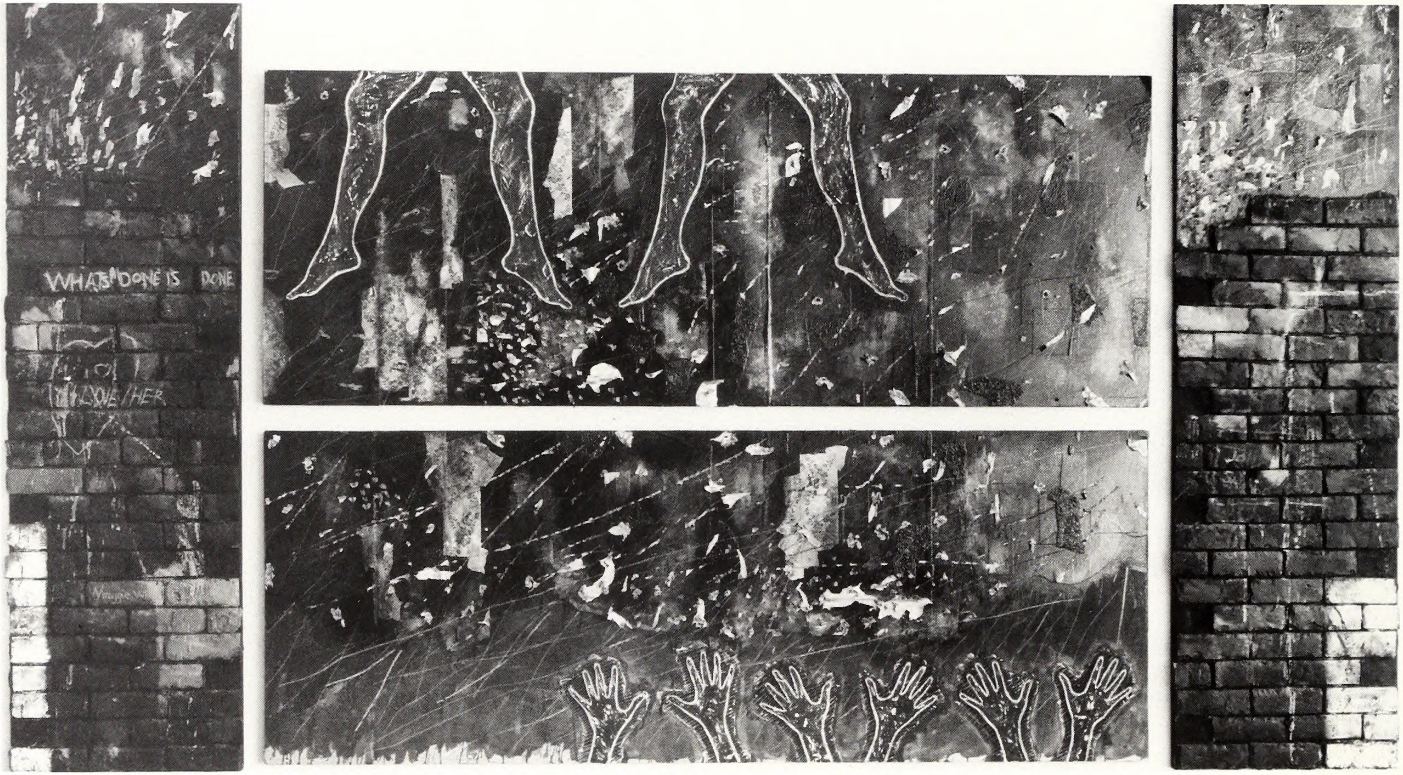
"It is said that people tend to mirror the environment and society in which they live. In living in South Florida, I have found that my work has evolved and commented upon my life. It has responded to views, impressions, and reality as I live, see, and experience life. In my paintings I like to create contrasts between man-made systems and accidental or emotional forms. I try to establish a context that is specific in image yet devoid of real world objects. Both of the works in this show, "Dark and Dangerous" and "Charming to the Unsophisticated" were done as part of a series of paintings examining composition and vocabulary. For me, the artist, they go beyond being experiments in paint. They capture the hopes and fears of a moment."

Mario Brito-Avellana

"For the past four years, approximately, I have concerned myself with the concept of self-contained, environmental constructions which explore both the personal and collective subconscious and the seemingly absurd occurrences and imagery of the dream state. The selective use of images and objects, some of which are reminiscent of domestic entities, within the framework of these environments have served me to bring into being physical frontiers between the actual/real and the oneiric."



IMPENDING FLIGHT: THE SCULPTOR'S MIRROR 1985
Mixed media construction, 72 × 42 × 50 inches

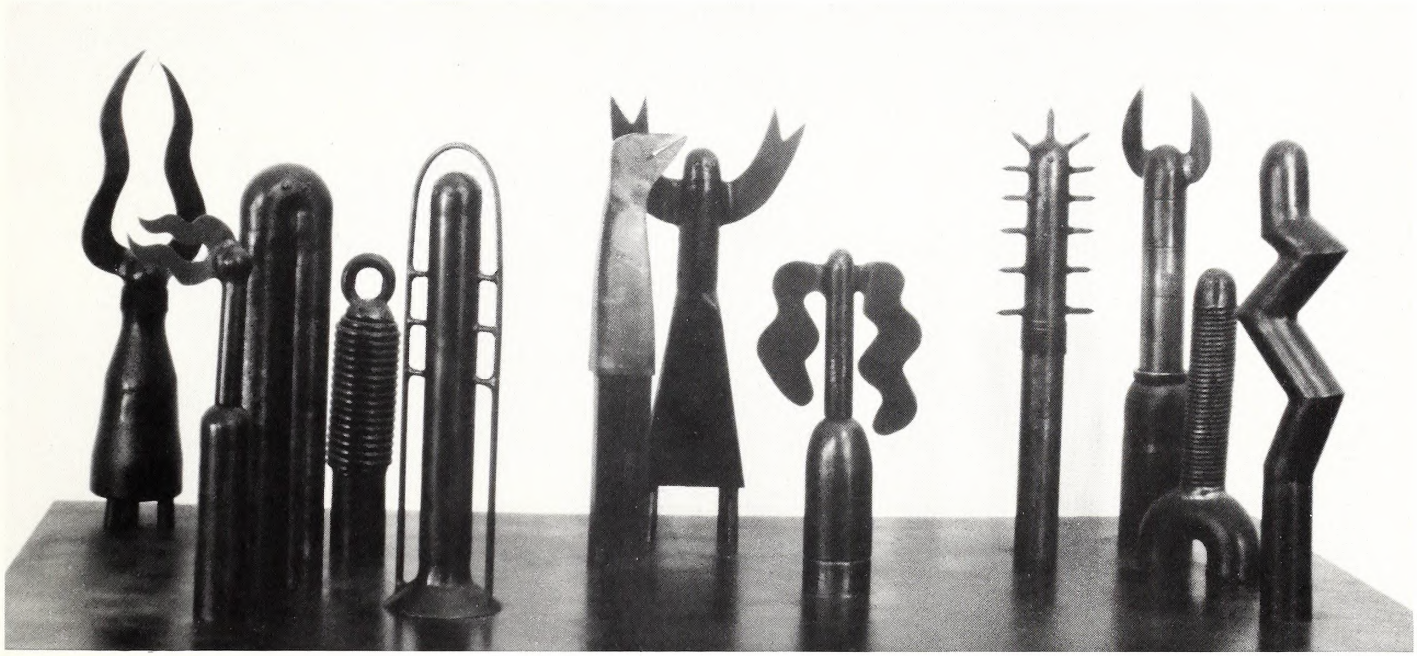


Jill Kahn photo

WHAT'S DONE IS DONE 1985 *Wood, acrylic and paper, 96 × 151 × 3 inches*

Philip Brooker

"My Mother: "I love all of your art."
My Father: "Get a proper job."
Kieth: "When are you going to be rich and famous?"
Claire: "Your art gives me a headache."



TWELVE OF THEM 1983 *Steel and cast iron, 54 × 48 × 24 inches*

Carol K. Brown

"There is a fine line between what is whimsical and what is unsettling or malevolent; what is aggressive or lively and what is reticent or static. I have been working with this difference. I am fascinated with the object which makes one person smile and another feel threatened. A single steel "figure" with anthropomorphic or zoomorphic qualities can take on an entirely different character when placed in a larger environment of similar figures."



PORTRAIT: DICKENS AND FRIENDS 1985 *Mixed media, 24 × 48 inches*

Rosemarie Chiarlone

"My work involves manipulating books and papers, recomposing these preexisting forms into a new order that reflects my own vision.

The pieces are created with papers, assembled into irregular sculptural forms, incorporating wire, transparent papers and fibers. The total surface is veiled with paint and layers of drawing. The tone is subtle, monochromatic nuances of color and a transparent effect so that the actual printed base is not obscured, but an intricate part of the piece.

The works are analyses of existing subjects and a synthesis of my experience and emotion."



THE LAST SUPPER 1983 *Oil pastel, 19½ × 25½ inches*

Angi Curreri

"My work is very personal and highly symbolic in both color and imagery. It reflects an accumulation of attractions and concerns that have grown with me. While I was growing up in Brooklyn, my Italian Catholic neighborhood was rich with religious and ethnic rituals and traditions. Shrines and memorabilia colored my family's large old wooden house and yard. My art is an outgrowth of my childhood memories and my present dreams and experiences. It approaches my perception of the supernatural. Concurrently, my art addresses varying levels of relationships and how these exemplify human nature. It presents a dreamlike "alternate reality" combining the past and present with the future."

Christine Federighi

"My work during the past three years has gone through a process of looking ahead to new ideas as well as pulling together past thoughts and imagery. Some of the imagery is recycled to new visual forms. It's a process of simplification and complication.

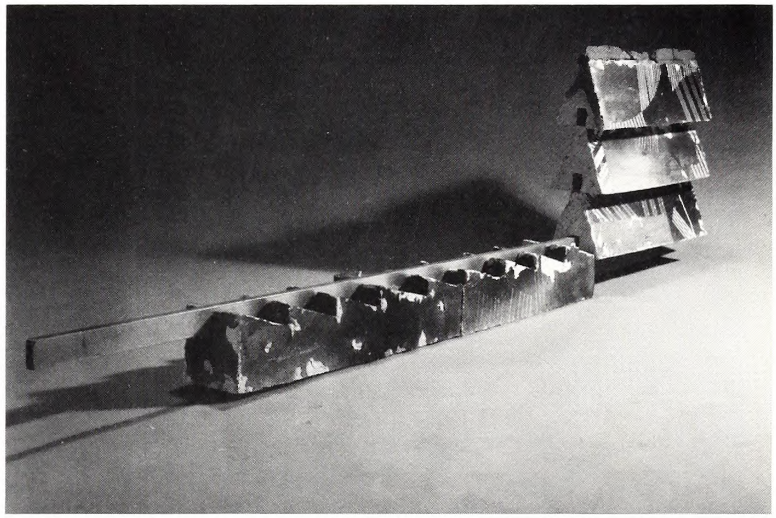
At times I'm close to the essence of the idea—then very far away.

The horse, rider and house . . ."Horse House Rider" series has been the dominant theme. Currently the figure is undergoing a transformation. The figures have become contained almost bound by the "dot" patterning on the surface of the piece. The horse and house have diminished, becoming merely a fixture in relation to the figure. The house and horse are still important in their symbolic relationship to the figure . . . they help with the story.

The stance, posturing and surface decoration is important, seeming to resemble a "thumb print" or "ticking of time". To read the figures story all these symbols must be accounted. It reveals itself through line, form, shape—much like someone reading the "body" language of a pedestrian on the street. It's a silent communication of past and future roads—and much of that is about me."



STARRY NIGHT MAN and CHAIR 1982-83
Ceramic, (man) 62 × 18 × 7 inches(chair) 34 × 13 × 13 inches



VICTRINE 1983 *Ceramic and aluminum, 19 × 60 × 5 inches*

Ron Fondaw

"My work focuses on memory of ancient and recent past. My own memory and the collective memory of man. There are connecting threads in my work that stem from childhood memories. These are bits and pieces of a larger picture.

I have found a similar vocabulary in ancient architecture. The structures of many past civilizations are complex, geometric forms that appear to be very massive. Often these structures seemingly grow out of the ground. In my work I am trying to challenge what we know about the relationship of mass and the ground, to make ambiguous the time in which my work exists, to blur the scale and function of what I make and keep it a fragment unresolved in our minds. Is it ancient, contemporary or of the future? If successful it will not be definitive but will evoke memories and raise questions."



UNTITLED 1983-84 *Oil on Canvas, 54 × 120 inches*

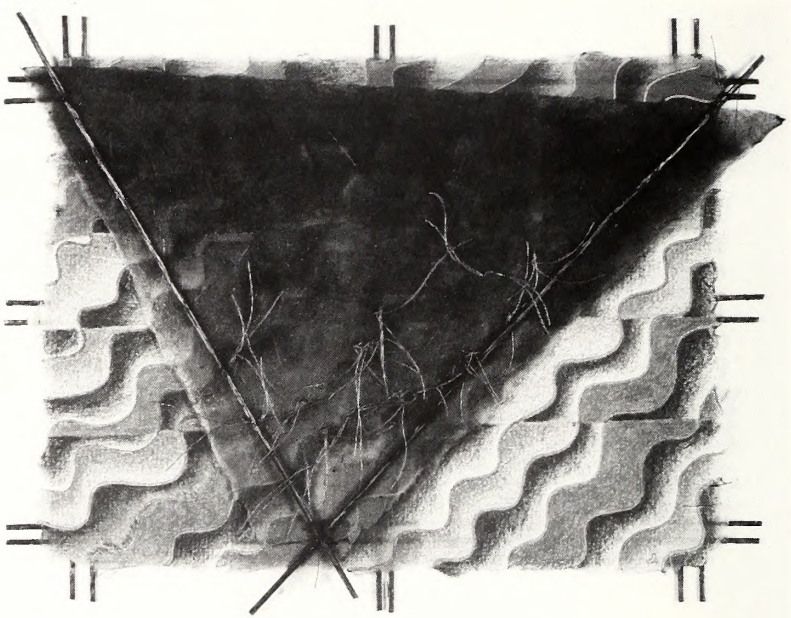
Lisa Parker Hyatt



SHELLFISH BAR 1985
Gelatin Silver Print Handpainted with Oils, 16 × 20 inches

Lisa Klausner

"My photographs are meant to describe man-made places, usually places on the edge of land which have been created for leisure use. These two photographs, "Shellfish Bar" and "Blue Boats", are part of a series about the seaside towns and resorts of England. Inspired by my own interest in the English character and using Paul Theroux's **The Kingdom by the Sea** loosely as a guidebook, I traveled the coast to find those places, some quite lively and some considerably past their prime, that draw the English, and nearly no one else, to the shore."



Jerry Friedman Photo

BLUE SEA DELTA

Handmade paper, Prismacolor, wax, bamboo and thread, 9 × 12 inches

Suzanne Kores

"I have always relished flight. In my dreams I fly unassisted. Passing under trees I want to be the birds scanning from the treetops and traveling under wing power. Most recently flight has been achieved through scuba diving.

I produce handmade paper, often in the form of a triangle. Its significance lies in its association with objects that interact with the air; fans, sails, wings and in a distant association envelopes. I use the triangle to represent a fragment or as a building block to complete a form.

Combined with the paper are common materials, both old and new. Their juxtaposition highlight one another, bringing familiar objects into a new association, imbuing an importance on others. Recycling gives an immortality to throwaways.

The process of assembling allows a manifestation to grow and expand visually as thoughts coalesce during the creation of the piece. A rhythmic solitude allows a piece to acquire a personal history"



DWHYTE WAILS, WHITE WALLS 1983 *Pastel and oil on black Arches paper 52 × 68 inches*

CAROL S. LEVY

Silvia Lizama

"Photography allows me the opportunity to represent a reality. Hand coloring allows me the opportunity to alter that reality into my own vision. I have found that this relationship is fundamental to my work.

I have chosen to go beyond using photography as a means of documentation and through hand coloring have gone towards the creation of a new, more personal reality."



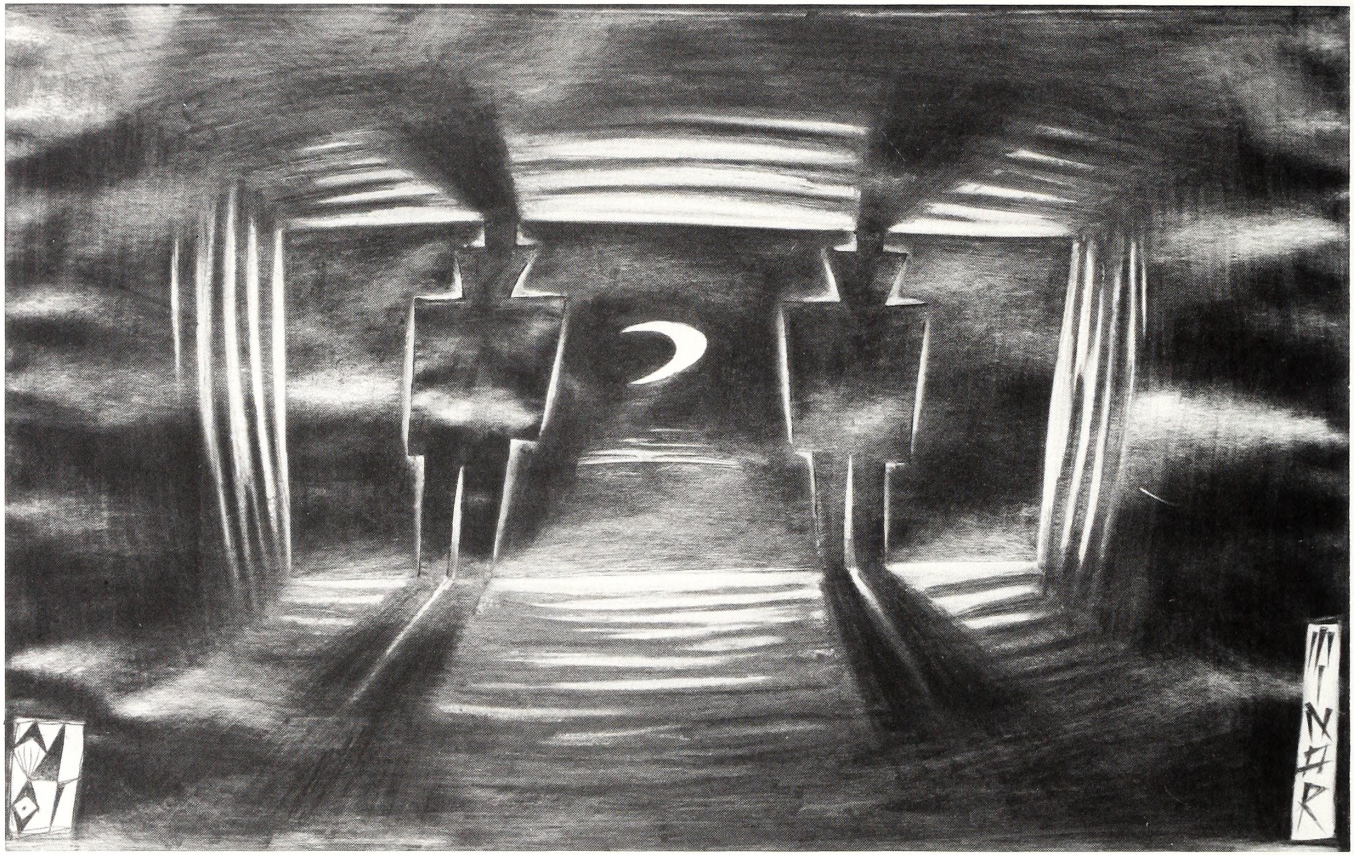
ROSE ARMS BATHTUB WITH SAILBOATS 1985
Hand Colored Photograph, 15 × 15 inches

Roberta B. Marks

"The process of assembling accumulated materials unconventionally integrated in spatial environments, has provided a stage for me as an artist to perform visually, and a means to convey my personal attitudes. The works are personal representations as opposed to purely decorative works. They are spontaneous as opposed to programmed and depict my reality in a raw and primitive way, rejecting slick technology."



THEY SHOOT DREAMS, DON'T THEY? 1985
Mixed media construction, 20 × 12 × 6 inches



IN THE YUCATAN 1984 *Graphite, pastel, India ink and gouache, 16½ × 23 inches*

Thomas Minor

Kenny Schneider

"What a large mouth you have for a body no larger than a coconut!"

—Yün-Mēn to Lü Chi-I



IT AUTOMATA 1983 *Mixed media, 23½ × 16¼ × 4 inches*



Raul Rubiera photo

REFERENCE FOR "CUBANKULTUR"

Cesar Trasobares

"I'm very interested in contemporary transcultural mythmaking."



PISCICULI 1984 *Oil on canvas, 92 × 144 × 2 inches*

Sandra Winters

"Through a combination of strong complementary colors, lighting, and the orchestration of simple shapes in a shallow space, I attempt to express a sense of the miraculous in the common, the sensual in the inanimate, and the aesthetically pleasing in what is also vaguely disquieting."

Checklist of the Exhibition

Dimensions given in order of height, width, depth.
*Work reproduced in catalogue.

Carlos Alfonzo

1. FEAST OF WRATH 1983
 Acrylic on canvas
 72 × 96 inches

*2. SELF-PORTRAIT 1985
 Acrylic on canvas
 96 × 72 inches

Mario Algaze

*3. CANTINA, LIMA, PERU 1983
 Silver print
 16 × 16 inches

4. BARBERO, ACAPULCO, MEXICO 1984
 Silver print
 16 × 16 inches

Stephen Althouse

5. STIGMATA 1983
 Oil on black-and-white photograph
 15 × 15 inches

*6. BLADES 1985
 Oil on black-and-white photograph
 19 × 15 inches

Mario Bencomo

*7. LOW TIDE 1985
 Acrylic on canvas
 72 × 96 inches

8. DOPO SORRENTO 1985
 Acrylic on canvas
 50 × 40 inches

Stephen Bird

9. DARK AND DANGEROUS 1984
 Oil and mixed media on paper
 30 × 40 inches

*10. CHARMING TO THE UNSOPHISTICATED 1984
 Oil and mixed media on paper
 30 × 40 inches

Maria Brito-Avellana

11. THE ROOM OF THE TWO MARIAS 1984
 Mixed media construction
 81 × 43 × 36 inches

*12. IMPENDING FLIGHT: THE SCULPTOR'S MIRROR 1985
 Mixed media construction
 72 × 42 × 50 inches

Philip Brooker

*13. WHAT'S DONE IS DONE 1985
 Wood, acrylic and paper
 96 × 151 × 3 inches

Carol K. Brown

14. FOUR OF THEM 1980, reworked 1983
 Steel and cast iron
 67 inches × variable dimensions

*15. TWELVE OF THEM 1983
 Steel and cast iron
 54 × 48 × 24 inches

Rosemarie Chiarlone

*16. PORTRAIT: DICKENS AND FRIENDS 1985
Mixed media
24 × 48 inches

17. OLD CHECKS AND ENVELOPES 1985
Mixed media
54 × 24 inches

Angi Curreri

*18. THE LAST SUPPER 1983
Oil pastels
19½ × 25½ inches

19. IMAGINARY UNDERTONES 1984
Oil pastels
24¾ × 15½ inches

Christine Federighi

*20. STARRY NIGHT MAN 1982-83
Ceramic
62 × 18 × 7 inches

*21. NIGHT CHAIR 1982-83
Ceramic
34 × 13 × 13 inches

Ron Fondaw

*22. VICTRINE 1983
Ceramic and aluminum
19 × 60 × 5 inches

23. BANA-B 1983
Ceramic and aluminum
21 × 32 × 5 inches

Lisa Parker Hyatt

*24. UNTITLED 1983-84
Oil on canvas
54 × 120 inches

Lisa Klausner

*25. SHELLFISH BAR 1985
Gelatin silver print handpainted with oils
16 × 20 inches

26. BLUE BOATS 1985
Gelatin silver print handpainted with oils
16 × 20 inches

Suzanne Kores

*27. BLUE SEA DELTA 1984
Handmade paper, wax, Prismacolor, bamboo and thread
10 × 11 inches

28. SECOND ATMOSPHERE 1984
Handmade paper, wax, Prismacolor and bamboo
12 × 13 inches

Carol S. Levy

*29. DWHYTE WAILS, WHITE WALLS 1983
Pastel and oil on black Arches
52 × 68 inches

30. BLUE C AND BABY B 1984
Pastel and collage on Stonehenge paper
38 × 50 inches

Silvia Lizama

*31. ROSE ARMS BATHTUB WITH SAILBOATS 1985
Hand colored photograph
15 × 15 inches

32. ROSE ARMS BATHTUB —
YELLOW TO GREEN ROOM 1985
Hand colored photograph
15 × 15 inches

Roberta B. Marks

*33. THEY SHOOT DREAMS DON'T THEY? 1985
Mixed media construction
20 × 12 × 6 inches

34. HE ATE TOO MUCH SALT 1985
Mixed media construction
16 × 6 × 1½ inches

Thomas Minor

35. I LISTEN 1983
Graphite and gouache
16 × 22½ inches

*36. IN THE YUCATAN 1984
Graphite, pastel, India ink and gouache
16½ × 23 inches

Kenny Schneider

37. GENE, THE ARTIST 1983
Mixed media
72 × 24 × 24 inches

*38. IT AUTOMATA 1983
Mixed media
23½ × 16¼ × 4 inches

Cesar Trasobares

39. CUBANKULTUR 1985
Mixed media
36 × 48 inches

Sandra Winters

*40. PISCICULI 1984
Oil on canvas
94 × 144 inches

The Artists

CARLOS ALFONZO

BORN:
September 24, 1950

EDUCATION:
Degree in Painting, Sculpture and Printmaking, Academia de Bellas Artes "San Alejandro", Havana, Cuba

CURRENT POSITION:
Self-Employed Artist

MARIO ALGAZE

BORN:
October 4, 1947

EDUCATION:
Attended Miami-Dade Community College under Charles Hashim

CURRENT POSITION:
Free-Lance Photographer

MIAMI GALLERY AFFILIATION:
Barbara Gillman Gallery

STEPHEN ALTHOUSE

BORN:
May 12, 1948

EDUCATION:
B.F.A., University of Miami, 1970
M.F.A., Virginia Commonwealth University, 1975

CURRENT POSITION:
Faculty, Barry University

MARIO BENCOMO

BORN:
July 26, 1953

EDUCATION:
Graduated from Miami-Dade Community College, Miami, Florida
Attended Autonomous University, Madrid, Spain

CURRENT POSITION:
Self-Employed Artist

MIAMI GALLERY AFFILIATION:
Acanthus Art Gallery

STEPHEN BIRD

BORN:
August 5, 1956

EDUCATION:
B.F.A., Architecture, Rhode Island School of Design, Providence, Rhode Island, 1978
B.Ar., Rhode Island School of Design, Providence, Rhode Island, 1979
European Honors Program, Rome, Italy, 1979

CURRENT POSITION:
Self-Employed Artist, Designer

MIAMI GALLERY AFFILIATION:
Barbara Gillman Gallery

MARIA BRITO-AVELLANA

BORN:
October 10, 1947

EDUCATION:
B.Ed., University of Miami, 1969
M.S., Secondary Education, Florida International University, 1976
B.F.A., Florida International University, 1977
M.F.A., University of Miami, 1979

CURRENT POSITION:
Art Instructor, Miami-Dade Community College

MIAMI GALLERY AFFILIATION:
The Gallery of 24

PHILIP BROOKER

BORN:
January 17, 1956

EDUCATION:
Diploma of Art and Design, Bradford Art College
B.A., Cardiff College of Art

CURRENT POSITION:
Self-Employed Artist

MIAMI GALLERY AFFILIATION:
Gloria Luria Gallery

CAROL K. BROWN

BORN:
September 29, 1945

EDUCATION:
B.F.A., University of Miami, Miami, Florida, 1978
M.F.A., University of Colorado, Boulder, Colorado, 1981

CURRENT POSITION:
Self-Employed Artist

MIAMI GALLERY AFFILIATION:
Gloria Luria Gallery

ROSEMARIE CHIARLONE

BORN:
June 12, 1951

EDUCATION:
The Pennsylvania Academy of Fine Arts
B.F.A., Florida International University
M.S., Florida International University

CURRENT POSITION:
Self-Employed Artist

MIAMI GALLERY AFFILIATION:
Barbara Gillman Gallery

ANGI CURRERI

BORN:
January 28, 1958

EDUCATION:
B.F.A., The University of Miami, Coral Gables, Florida, 1980
The University of Georgia Study Abroad Program, Cortona, Italy, Summer 1982
M.F.A., The University of Kansas, Lawrence, Kansas, 1983

CURRENT POSITION:
Painting and Drawing Instructor, Barry University, Miami Shores, Florida

CHRISTINE FEDERIGHI

BORN:
June 22, 1949

EDUCATION:
B.F.A., Cleveland Institute of Art, Cleveland, Ohio, 1972
M.F.A., Alfred University College of Ceramics, Alfred, New York, 1974

CURRENT POSITION:
Professor of Art, University of Miami, Coral Gables, Florida

MIAMI GALLERY AFFILIATION:
Gloria Luria Gallery

RON FONDAW

BORN:
April 25, 1954

EDUCATION:
B.F.A., Memphis College of Art, Memphis, Tennessee
M.F.A., University of Illinois, Champaign, Illinois

CURRENT POSITION:
Assistant Professor of Art, University of Miami, Miami, Florida

MIAMI GALLERY AFFILIATION:
Gloria Luria Gallery

LISA PARKER HYATT

BORN:
June 4, 1949

EDUCATION:
B.A., University of South Florida
M.F.A., University of Miami

CURRENT POSITION:
Self-Employed Artist

MIAMI GALLERY AFFILIATION:
Gloria Luria Gallery

LISA KLAUSNER

BORN:
December 26, 1955

EDUCATION:
B.F.A., The University of Michigan School of Art, Ann Arbor, Michigan, 1981

CURRENT POSITION:
Free Lance Artist/Photographer

MIAMI GALLERY AFFILIATION:
Barbara Gillman Gallery

SUZANNE KORES

BORN:
October 7, 1953

EDUCATION:
A.S., Northwestern Connecticut Community College, Winsted, Connecticut, 1973
B.F.A., Memphis College of Art, Memphis, Tennessee, 1976
M.F.A., University of Miami, 1982

CURRENT POSITION:
Associate Director, Netsky Gallery, Coconut Grove, Florida
Assistant Director, Coconut Grove Arts Festival, Coconut Grove, Florida

MIAMI GALLERY AFFILIATION:
Netsky Gallery

CAROL S. LEVY

BORN:
May 17, 1944

EDUCATION:
B.D., Graphic Design, University of Florida, Gainesville, Florida, 1967
M.F.A., Printmaking, University of Miami, Coral Gables, Florida, 1978

CURRENT POSITION:
Self-Employed Artist

MIAMI GALLERY AFFILIATION:
Greene Gallery

SILVIA LIZAMA

BORN:
December 12, 1957

EDUCATION:
B.F.A., Barry University, Miami, Florida, 1975-1979
M.F.A., Rochester Institute of Technology, Rochester, New York, 1981-1983

CURRENT POSITION:
Part-Time Photography Instructor, Barry University
Free-lance Photographer, Self-employed

MIAMI GALLERY AFFILIATION:
Barbara Gillman Gallery

ROBERTA B. MARKS

BORN:
December 2, 1936

EDUCATION:
B.F.A., University of Miami, Coral Gables, Florida
M.F.A., University of South Florida, Tampa, Florida

CURRENT POSITION:
Self-employed Artist, Visiting Art Instructor and Lecturer

MIAMI GALLERY AFFILIATION:
Barbara Gillman Gallery

THOMAS MINOR

BORN:
August 9, 1952

EDUCATION:
M.F.A., University of Miami, Coral Gables, Florida
Thesis in Committee

CURRENT POSITION:
Exhibition Designer, Center for the Fine Arts, Miami, Florida

KENNY SCHNEIDER

BORN:
January 3, 1939

EDUCATION:
B.A., University of Miami, Miami, Florida

CURRENT POSITION:
Self-employed Artist

MIAMI GALLERY AFFILIATION:
Gloria Luria Gallery

CESAR TRASOBARES

BORN:
September 9, 1949

EDUCATION:
B.A., Florida Atlantic University, 1970-1972
Florida State University, 1973-1974

CURRENT POSITION:
Arts Administrator, Metro-Dade County

SANDRA WINTERS

BORN:
February 10, 1949

EDUCATION:
B.S., University of New Hampshire
M.F.A., Cornell University

CURRENT POSITION:
Self-employed Artist

MIAMI GALLERY AFFILIATION:
Gloria Luria Gallery



CESAR TRASOBARES

BORN:
September 9, 1949

EDUCATION:
B.A., Florida Atlantic University, 1970-1973
Florida State University, 1973-1974

CURRENT POSITION:
Arts Administrator, Metro-Dade County

SANDRA WINTERS

BORN:
February 10, 1949

EDUCATION:
B.S., University of New Hampshire
M.F.A., Cornell University

CURRENT POSITION:
Self-employed Artist

MIAMI GALLERY AFFILIATION:
Gloria Luria Gallery

STATE LIBRARY OF NORTH CAROLINA
3 3091 00779 5727

